from large Roman sheet-iron capitals about half way down the posts! The result is that, at a little distance, the spectator beholds an arcade, without any visible means of support for a distance of 340 feet. To be thoroughly consistent, the architect (heaven save the name!) of this constructed "decoration" should have at least sanded his sheet-iron when painted, and marked out in strong lines the joints that masonry of similar forms suggests. About one mile north of this bridge, a noble structure spans the Schuylkill, the Girard Avenue Bridge, as it is called. As an engineering accomplishment, it stands in no comparison with the bridge at Fairmount, the spans being much smaller, and only a single roadway (of paved granite) is carried on the upper chord, it being a "deck-bridge." Architecturally, it is certainly one of the finest, if not the very finest, bridges in America; while in the same sense the Fairmount bridge is the worst, and probably the worst in the world. The Girard Avenue is an example of pure decorated construction, and the writer is aware of no place in this country where the principles for which he has been contending can be so well illustrated as in the case of these two Philadelphia bridges. A thirty-minutes' walk will carry a spectator between these two extremes of very good and very bad bridge architecture.

As before remarked, a truss-bridge presents little opportunity for architectural effect, further than what is due to correct construction, and the taste shown in the colors with which it is painted. In a through bridge,